

BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER NINETEEN FORTY-FOUR



MRS. RICHARD YATES, PAINTING BY GILBERT STUART (AMERICAN, 1755-1828). LENT BY THE NATIONAL GALLERY OF ART, MELLON COLLECTION, WASHINGTON, D.C., TO THE ART OF THE UNITED NATIONS EXHIBITION.

VOLUME XXXVIII

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



HORSEMAN, MARBLE RELIEF (GREEK, END FOURTH CENTURY). THE METROPOLITAN MUSEUM OF ART.

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DANCING SIVA, BRONZE (SOUTH INDIAN, FOURTEENTH TO FIFTEENTH CENTURY). THE CLEVELAND MUSEUM OF ART.

ART OF THE UNITED NATIONS

FROM November 16 to January 1 the Art Institute will hold a most interesting and unusual exhibition, Art of the United Nations. Each of the thirty-seven nations which constitutes this group will be represented by one object of supreme artistic significance. These have been selected from various fields such as painting, sculpture, ceramics, textiles, and metalwork, and cover periods from ancient Assyrian to

modern times. In deciding on the selections, no attempt was made to illustrate or explain any country's cultural importance; each object may be thought of rather as a symbol representing the country by an artistic achievement of the highest order. Selection was made by the Staff of the Art Institute so that no official or political implications were involved.

Many months of research have been ex-



MORRO, PAINTING BY CANDIDO PORTINARI (BRAZILIAN BORN 1903). THE MUSEUM OF MODERN ART, THE MRS. JOHN D. ROCKEFELLER, JR., PURCHASE FUND.



THE WEDDING DANCE, PAINTING BY PIETER BRUEGEL THE ELDER (BELGIAN, 1525/30-1569). THE DETROIT INSTITUTE OF ARTS.



BAILED UP BY TOM ROBERTS (AUSTRALIAN, 1856-1931). THE NATIONAL ART GALLERY, SYDNEY.



SUNDAY AFTERNOON ON GRANDE JATTE ISLAND, PAINTING BY GEORGES SEURAT (FRENCH, 1859-1891).
THE HELEN BIRCH BARTLETT MEMORIAL COLLECTION, THE ART INSTITUTE OF CHICAGO.



FIGURE OF MAN, STONE (FROM EASTERN COSTA RICA). THE AMERICAN MUSEUM OF NATURAL HISTORY.

pendent in assembling the exhibition and the help and advice of a large number of authorities in diversified fields was of inestimable value to us in making our final choices. While a wealth of material is at hand to represent Belgium, Holland, and France, a problem presented itself in the

cases of Liberia, Haiti, and Ethiopia. Even more difficult was the question of how best to symbolize the United States. Many paintings were suggested, mostly of a patriotic nature, but the ultimate choice was made on the basis of artistic merit. Gilbert Stuart painted no finer portrait than that of Mrs. Yates, and in all respects this simply and honestly conceived painting would seem to be an admirable choice. Belgium is represented by *The Wedding Dance*, a sprightly and colorful peasant scene by the notable seventeenth century artist, Pieter Bruegel the Elder. Vermeer's *Milkmaid*, with silvery light and exquisite textures, exemplifies Dutch art at its height. From England is Turner's *Burial of Sir David Wilkie*, one of the treasures of the Tate Gallery in London. As the Art Institute's own collection of French painting is unsurpassed, we felt that we could do no better than to select Seurat's great canvas in the Birch-Bartlett Collection, *Sunday Afternoon on the Island of La Grande Jatte*.

Australia in its development parallels our own in many ways and is represented by a characteristic painting, Tom Robert's *Bailed Up*, reminiscent of pioneer days in our West. A beautifully designed whalebone *patu*, a kind of native club, was selected for New Zealand where the arts of the aboriginal Maoris are held in high esteem. An exquisitely woven costume was chosen for the Philippine Islands. Here the art of weaving has been developed to a truly remarkable degree of perfection.

India is represented by a superb bronze dancing Siva of the fifteenth century; China by one of the great Sung Dynasty paintings; Iran (Persia) by a magnificent sixteenth century mosque carpet; and Iraq by an ancient Assyrian stone head. The figure from which the head came is now in the Louvre in Paris.

A marble horseman of the fourth century B. C. shows Greek art at the greatest period of its development.

Countries of the New World are shown in several instances with Pre-Columbian objects such as Coclé gold for Panama; a

Tiahuanaco head for Bolivia; a Copan head for Honduras; and full-sized stone figures for Mexico and Costa Rica; while Colombia is represented by The Adoration of the Shepherds, a painting by Gregorio Vasquez de Arce y Ceballos, the most distinguished artist of the Colonial period; and Brazil and Cuba by contemporary paintings, the former being a large canvas by Candido Portinari and the latter, Fishes, by Amelia Peláez.

A splendid sixteenth century icon shows the traditional artistic expression of Russia, where they are much respected and carefully preserved in museums today. Ethiopia is represented by a richly illuminated manuscript dated 1401 and Liberia by a wooden cult mask.

This will give some idea of the extent and great diversity of the exhibition, although it is impossible in such limited space to comment on every item.

Objects have been borrowed from many museums and collectors in various parts of this country as well as from Canada, Mexico, Colombia, and England. Due to their interest and generous cooperation, we have been able to assemble objects of the most outstanding quality. We feel most grateful for their kindness.

An extensive catalogue has been prepared in which all of the thirty-seven objects are reproduced. A descriptive comment accompanies each of the plates. This attractive guide, nominally priced at sixty

cents, affords an unusual opportunity for a brief survey of highlights of the world's art.

An unusual feature of the exhibition is the installation which has been specially designed by Gyorgy Kepes, noted painter, photographer, and industrial designer, who was formerly at the School of Design in Chicago, taught the members of the Art Directors Club, and has now been called to Brooklyn College, where he is a member of the teaching staff. His brilliant new book on design called *Language of Vision* is due to appear the first week in November. Installation of such a varied group of objects offered a challenge to Mr. Kepes' ingenuity. He has used a variety of interesting methods and new ideas which not only control the circulation through the galleries, but show each object to the greatest possible advantage. Special lighting, varied color schemes, and unusual backgrounds contribute to the success of the scheme.

There will be a preview for Members, their friends, and specially invited guests on Wednesday evening, November 15. Representatives of various countries will be present and an international program of music will be a feature of the occasion. During the course of the exhibition, national days will be set aside when people of various nationalities will be especially urged to attend. No extra admission will be charged to the exhibition.



PATU, ORNAMENTAL KNIFE USED BY MAORIS (NEW ZEALAND). CHICAGO NATURAL HISTORY MUSEUM.



CROCODILE GOD, GOLD BREAST PLATE (FROM COCLÉ, PANAMA). PEABODY MUSEUM, HARVARD UNIVERSITY.

LENDERS TO THE EXHIBITION

THE Art Institute of Chicago gratefully acknowledges the generous cooperation of the following lenders to the exhibition:

Mr. Gregor Aharon, New York; The American Museum of Natural History, New York; The Art Gallery of Toronto; Miss Florence Dibell Bartlett, Chicago; Mr. Joseph Brummer, New York; Chicago Natural History Museum; The Cleveland Museum of Art; The Detroit Institute of Arts; Embassy of the Dominican Republic, Washington, D. C.; Mr. Albert Gallatin, New York; Mr. J. Paul Getty, Los Angeles; Mr. George R. Hann, Pittsburgh;

Mr. Oskar Kokoschka, London; Mr. Jack Linsky, Kew Gardens, Long Island; Los Angeles County Museum; The Metropolitan Museum of Art, New York; Museo de Arte Colonial, Bogotá, Colombia; Museo Nacional, Mexico, D. F.; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; National Art Gallery of New South Wales, Sydney, Australia; The National Gallery, Millbank (Tate), London; National Gallery of Art, Washington, D. C.; Peabody Museum, Harvard University, Cambridge; Rijksmuseum, Amsterdam; Mr. Edward Wolfe, London; Worcester Art Museum.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER, 1944

VOL. XXXVIII NO. 6

MEMBERS' CALENDAR

November 3—December 5

Lectures are given in Fullerton Hall unless otherwise noted.

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the Museum and the Membership Lecture Department. The building and the permanent collections of the Art Institute are open free to Members every day of the year.

LECTURE COURSES AND CLASSES

Art Institute Collections—Gallery Talks on the Permanent Collection of Paintings—Mondays at 11:00 A.M., *Helen Parker*; 11:55 A.M., *George Buchr*, demonstrating techniques.

Clinic of Good Taste—Mondays at 2:00 P.M., *Dudley Crafts Watson*. Occasional guest speakers conduct this clinic. The Postwar Home is the theme for this year.

Adult Sketch Classes for Novices—Monday evening from 5:45 to 7:30 P.M., Friday mornings from 10:00 to 12:00 Noon, *George Buchr*, assisted by *Margaret Myers*. Sketching materials are supplied for 15 cents.

The Current Exhibitions—Tuesdays as listed below at 6:30 P.M. Gallery lectures by *Helen Parker*.

Current Exhibition Promenades—Fridays at 12:15 Noon and 6:30 P.M., *Dr. Watson* and members of the staff.

History and Enjoyment of Art—Fridays at 2:30 P.M. *Dr. Watson* illustrates these lectures with slides in color, motion pictures, and correlated music. Other staff members speak occasionally.

Art through Travel—Friday evenings at 7:30 P.M., *Dr. Watson*. These lectures are repeated Sundays at 3:15 P.M. for the public, and Mondays at 8:00 P.M. for Members. The charge to the public is 60 cents, including Federal tax. Members are admitted free of charge, families of Members and out-of-town visiting guests must pay the Federal tax of 10 cents per person.

Classes for Children under the James Nelson and Anna Louise Raymond Fund for Children—Saturdays at 1:10 P.M. The practice and appreciation of art, with demonstrations of drawing, design, and painting by *Dr. Watson* and *Mr. Buchr*. Problems are assigned to be done at home, and all work by the children is marked and criticized. There are two additional free scholarship classes for children attending public schools within the city of Chicago. These scholarships are awarded through the Director of Art in the public schools.

DATE	HOUR	
NOVEMBER		
Fri. 3	10:00 A.M.	SKETCH CLASS. <i>George Buchr</i> , assisted by <i>Margaret Myers</i> .
	12:15 P.M.	MODERN EUROPEAN PAINTING. <i>Dudley Crafts Watson</i> . Gallery 35.
	2:30 P.M.	TWENTIETH CENTURY FRENCH PAINTING. <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	CUERNAVACA TO ACAPULCO, MEXICO (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 4	1:10 P.M.	DRAWING OR PAINTING A PORTRAIT (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> and <i>George Buchr</i> .

DATE	Hour	
NOVEMBER		
Sun. 5	3:15 P.M.	CUERNAVACA TO ACAPULCO, MEXICO (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 6	11:00 A.M.	EXHIBITION OF PAINTINGS BY MARGO HOFF AND GEORGE BUEHR. <i>Helen Parker.</i> Gallery 52.
	11:55 A.M.	PAINTING AN ABSTRACTION. <i>George Buehr.</i> Gallery 52.
	2:00 P.M.	USING OLD FURNITURE IN A MODERN SETTING (Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	8:00 P.M.	CUERNAVACA TO ACAPULCO, MEXICO (Art through Travel). <i>Dudley Crafts Watson.</i>
Tu. 7	6:30 P.M.	THE NEW BUCKINGHAM CHINESE GALLERY. <i>Helen Parker.</i> Gallery 2.
Fri. 10	10:00 A.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	12:15 P.M.	THE STORY OF MILLET. <i>George Buehr.</i> Gallery 12.
	2:30 P.M.	MUSIC AND ART OF THE EIGHTEENTH CENTURY. <i>Mrs. Rena Murtagh.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	CHILDREN OF THE SUN (Art through Travel). <i>Mrs. Carter Harrison.</i>
Sat. 11	1:10 P.M.	PORTRAITS BY THE MASTERS (The James Nelson and Anna Louise Raymond Fund for Children). <i>George Buehr.</i>
Sun. 12	3:15 P.M.	CHILDREN OF THE SUN (Art through Travel). <i>Mrs. Carter Harrison.</i>
Mon. 13	11:00 A.M.	HOLLAND PAINTS HERSELF. <i>Helen Parker.</i> Gallery 48.
	11:55 A.M.	HALS VS. REMBRANDT. <i>George Buehr.</i> Gallery 48.
	2:00 P.M.	OPEN HOUSE IN THE DECORATIVE ARTS DEPARTMENT (Clinic of Good Taste). <i>Meyric Rogers and Staff.</i>
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	8:00 P.M.	OPEN HOUSE IN THE DECORATIVE ARTS DEPARTMENT. <i>Meyric Rogers and Staff.</i>
Fri. 17	10:00 A.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	12:15 P.M.	ART OF THE UNITED NATIONS EXHIBITION. <i>Helen Parker.</i> Temporary Galleries.
	2:30 P.M.	MAKING A ONE-PLATE COLOR ETCHING. <i>Leon Pescheret.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	PARIS FOREVER (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 18	1:10 P.M.	PAINTING THE CITY AT NIGHT (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 19	3:15 P.M.	PARIS FOREVER (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 20	11:00 A.M.	FRENCH EIGHTEENTH CENTURY PAINTINGS. <i>Helen Parker.</i> Gallery 27.
	11:55 A.M.	FEMININITY IN FRENCH ART. <i>George Buehr.</i> Gallery 27.
	2:00 P.M.	THE COMMON SENSE OF THE MODERN HOME (Clinic of Good Taste). <i>L. Morgan Yost, Architect.</i>
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	8:00 P.M.	PARIS FOREVER (Art through Travel). <i>Dudley Crafts Watson.</i>
Tu. 21	6:30 P.M.	THE ART OF THE UNITED NATIONS EXHIBITION, I. <i>Helen Parker.</i> Gallery 2.
Fri. 24	10:00 A.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i>
	12:15 P.M.	ART OF THE UNITED NATIONS EXHIBITION. <i>George Buehr.</i> Temporary Galleries.
	2:30 P.M.	THE ART OF FRANCE. <i>Dudley Crafts Watson.</i>
	4:00 P.M.	Membership Tea. Clubroom.
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	ETERNAL ROME (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 25	1:10 P.M.	GREAT NIGHT PAINTINGS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 26	3:15 P.M.	ETERNAL ROME (Art through Travel). <i>Dudley Crafts Watson.</i>

DATE	Hour	
NOVEMBER		
Mon. 27	11:00 A.M.	LESS FAMILIAR PAINTINGS IN THE ENGLISH COLLECTION. <i>Helen Parker</i> . Gallery 27.
	11:55 A.M.	FOUR GREAT LANDSCAPES. <i>George Buchr</i> . Gallery 27.
	2:00 P.M.	STAGE SETTING OF AN EIGHTEENTH CENTURY LIVING ROOM (Clinic of Good Taste). <i>A Demonstration by the John M. Smyth Company</i> .
	5:45 P.M.	SKETCH CLASS. <i>George Buchr</i> , assisted by <i>Margaret Myers</i> .
	8:00 P.M.	STAGE SETTING OF AN EIGHTEENTH CENTURY LIVING ROOM (Clinic of Good Taste). <i>A Demonstration by the John M. Smyth Company</i> .
DECEMBER		
Fri. 1	10:00 A.M.	SKETCH CLASS. <i>George Buchr</i> , assisted by <i>Margaret Myers</i> .
	12:15 P.M.	ART OF THE UNITED NATIONS EXHIBITION. <i>Dudley Crafts Watson</i> .
	2:30 P.M.	THE ART OF ENGLAND. <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	MAJESTIC LONDON (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 2	1:10 P.M.	MAKING A CHRISTMAS CARD (The James Nelson and Anna Louise Raymond Fund for Children). <i>George Buchr</i> .
Sun. 3	3:15 P.M.	MAJESTIC LONDON (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 4	11:00 A.M.	EARLY NINETEENTH CENTURY FRENCH PAINTINGS. <i>Helen Parker</i> . Gallery 28.
	11:55 A.M.	ANIMALS IN FRENCH ART. <i>George Buchr</i> . Gallery 28.
	2:00 P.M.	PLANNING THE CHICAGO OF THE FUTURE (Clinic of Good Taste). <i>Arthur Bohnen</i> .
	5:45 P.M.	SKETCH CLASS. <i>George Buchr</i> , assisted by <i>Margaret Myers</i> .
	8:00 P.M.	PLANNING THE CHICAGO OF THE FUTURE. <i>Frank A. Hecht</i> .
Tu. 5	6:30 P.M.	THE ART OF THE UNITED NATIONS EXHIBITION, II. <i>Helen Parker</i> . Gallery 2.

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

Department of Education. *Helen Parker*, Head.

The Department of Education offers guide service by appointment to individuals, groups, and organizations. Gallery lectures on the permanent and temporary exhibitions, or lectures illustrated with slides on desired topics may be arranged. For information regarding fees and other details, please consult the Department Office in Gallery 2.

Free gallery tours for children of the Chicago Public Schools may be had by appointment made in advance.

EVENING GALLERY TALKS. Lectures in the galleries by *Helen Parker* on the current exhibitions and permanent collection. The course is open to anyone. Tuesdays as listed below, at 6:30 P.M., \$5.00 for twelve lectures, plus \$1.00 Federal tax. Single lecture 50 cents, plus 10 cents tax. *Free to members.*

ADVENTURES IN THE ARTS. The Florence Dibell Bartlett Series of Lectures, by *Helen Parker*. Illustrated art and travel talks. Free in Fullerton Hall, on Thursday evenings at 6:30 P.M.

The following lectures, given by Miss Parker unless otherwise indicated, are open to anyone:

DATE	Hour		Place of Meeting
NOVEMBER			
Th. 2	*6:30 P.M.	SOME CONTEMPORARY AMERICAN PAINTERS.	Fullerton Hall
Tu. 7	6:30 P.M.	BUCKINGHAM CHINESE GALLERY.	Gallery 2
Th. 9	*6:30 P.M.	MODERN ARTISTS IN MOTION PICTURES. <i>Mrs. Charles B. Goodspeed</i> .	Fullerton Hall
Th. 16	*6:30 P.M.	CRUISING AMONG ENCHANTED ISLES. <i>Miss Florence Dibell Bartlett</i> .	Fullerton Hall
Tu. 21	6:30 P.M.	ART OF THE UNITED NATIONS, I.	Gallery 2

DATE	HOUR		Place of Meeting
NOVEMBER			
Th. 23	*6:30 P.M.	MASTERPIECES OF CHINESE ART IN THE ART INSTITUTE COLLECTIONS.	Fullerton Hall
Th. 30	6:30 P.M.	THANKSGIVING DAY (No lecture).	
DECEMBER			
Tu. 5	6:30 P.M.	ART OF THE UNITED NATIONS, II.	Gallery 3

* Programs marked with an asterisk constitute the Art Institute's contribution to public art education and are open free to the public.

FREE FILM PROGRAM

The series of motion pictures, "Famous Revivals," will be continued on Saturday afternoons at 2:30 in Fullerton Hall as follows:

- November 4. MARIE CHAPDELAINE (1934).
- November 11. THE GHOST GOES WEST (1935).
- November 18. DAVID HARUM (1934).
- November 25. THINGS TO COME (1935).
- December 2. THE THIRTY-NINE STEPS (1935).

DEPARTMENT OF REPRODUCTIONS

THE Art Institute is offering a special discount of twenty-five per cent to members on two reproductions which will be completed before Christmas. The approximate sizes will be 23 x 28 inches. The price will be \$12.00 to the public and \$9.00 to members. They are Vase of Flowers by André Derain from the Chester Dale Collection and Claude Monet's Artist's Garden at Argenteuil from the Mr. and Mrs. Martin A. Ryerson Collection (Loan). The department will take orders in advance if desired.

Fifty subjects in large size reproductions from the permanent collections are available, framed and unframed, suitable for Christmas gifts. Eighty-seven subjects are available in smaller sizes.

A series of SPECIAL CHRISTMAS CARDS with envelopes to match are available at reasonable prices. Quantities may be purchased at a reduced rate. Subjects and prices will be sent on request. Orders are promptly filled by mail if desired.



Rembrandt's painting of a Young Girl at an Open Half-Door from the Ryerson Collection is one of his most beautiful works and has brought world fame to the Art Institute. This handsome colored reproduction is one of the finest; unframed, in size 22 x 26 inches, it sells for \$10—with a hand-finished gold frame it sells for \$25.

GOODMAN MEMORIAL THEATRE

MEMBERS' SERIES

THE opening performance of the second play in the Members' Series will be presented as a Memorial to Mrs. William O. Goodman who with her husband William O. Goodman founded the Theatre in memory of their son Kenneth Sawyer Goodman.

The play chosen for the occasion is *The Sea Gull* by Anton Chekhov, the play which served as the opening of the Moscow Art Theatre. The design of the Seagull later became the permanent symbol of the organization. It is much liked in and out of Russia, first, because it is a good play. But also it is perhaps the one play of Chekhov's which is easily grasped by American, French or English audiences, the very audiences which find *The Cherry Orchard* or *Three Sisters* somewhat puzzling. Its technique is not unlike that of our own plays, and the people of the play—the actress, the novelist, the schoolteacher—appear to resemble our own kind, while remaining authentically Russian.

The Sea Gull will open on November 2 and will play November 3, 4, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, with a Sunday evening performance on November 12 and a matinee on Thursday, November 16. Additional performances may be offered at the end of the run to take care of the demand for tickets.

CHILDREN'S THEATRE

The productions in the Children's Theatre are again under the direction of Charlotte B. Chorpenning who has returned after a year's service with the U.S.O. *Hiawatha*, dramatized by Mrs. Chorpenning, is at the moment playing on Saturdays at 2:30 and will play through Saturday, December 9, with a Saturday morning performance on November 25 at 10:30. *Hiawatha* will then be replaced by *The Emperor's New Clothes*. The Members are advised to procure tickets early for the Children's Theatre productions.

PERMANENT RESERVATIONS

Members who expect to attend the performances of the Members' Series with some regularity are advised to obtain Permanent Reservations. These will assure them the use of the best seats available for the entire season. Permanent Reservations may still be obtained at the Box-Office.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents plus five cents Federal tax is charged for admission on all other days. Members, students, artists bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays.

For information, call Central 7080.

ROOM OF CHICAGO ART

EXHIBITION BY GEORGE BUEHR AND MARGO HOFF

THIS joint exhibition by George Buehr and his talented wife, Margo Hoff, will be held from October 26 to December 3. The Buehrs spent several weeks in Mexico last year and were both inspired to do their best painting to date. Mr. Buehr has taken his subjects from landscapes, churches, and the new volcano, Paricutin, which he found especially exciting. He paints freely with considerable emotional feeling. Miss Hoff deals with the people and streets of the towns, picturing them in beautifully designed, clear cut compositions.



CHURCH AT SUNSET, WATER
COLOR BY GEORGE BUEHR.



ROOM WITHOUT BATH, CASEIN
BY MARGO HOFF.

EXHIBITIONS

June 6-December 6—Embroidery and its Uses. European and American, *Galleries A2, 3, 4*; Near and Far East, *Gallery H5*.

An exhibition drawn from the permanent collection of two departments of the Art Institute, designed to show the various methods and techniques used by the Oriental and Occidental embroiderers.

September 28-November 19—Drawings by Miklos Suba. *Gallery 16*.

First Chicago showing of the work of a gifted artist.

October 7-December 31—Meryon's Paris. *Gallery 17*.

Famous etchings of famous architecture.

October 10-December 19—The City—Organism and Artifact. *Blackstone Hall*.

This exhibition is sponsored by the University of Chicago, the Illinois Institute of Technology, and the Chicago Chapter of the American Institute of Architects in cooperation with The Art Institute of Chicago; it illustrates a series of lectures on city planning by outstanding authorities on the subject.

October 14-December 4—Water Colors and Drawings by Winslow Homer. *Gallery 13*.

The Art Institute's superb collection of Winslow Homer water colors and drawings, which has not been on display for some time, has been completely reframed and is again available to the public.

October 26-December 3—Room of Chicago Art: Paintings by Margo Hoff and George F. Buehr. *Gallery 52*.

George Buehr, well-known artist and lecturer, paints with a free and vigorous style in contrast to the clear-cut and exquisitely designed pictures by his wife, who also exhibits some ceramics.

October 28-January 7, 1945—The Complete Printed Work of Jean François Millet. *Gallery 12*.

The Art Institute now owns the most complete collection of Millet's prints in existence. The collection was recently donated in memory of Cyrus Hall McCormick by Alice H. Brown and will be placed on view here for the first time since this important gift was received.

November 6-February 4, 1945—Nature Transformed. *Gallery of Art Interpretation*.

An exhibition designed to show how and why the artist uses distortion.

November 16-January 1, 1945—Art of the United Nations. *Galleries G52-G55*.

A notable exhibition composed of one outstanding object from each of the thirty-seven United Nations.

